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ASIAN ARTISTS IN CRYSTAL

STEUBEN GLASS

ASIAN ARTISTS IN CRYSTAL · DESIGNS BY CONTEMPORARY ASIAN ARTISTS ENGRAVED ON STEUBEN CRYSTAL

EXHIBITED AT

NATIONAL GALLERY OF ART
WASHINGTON

THE METROPOLITAN MUSEUM OF ART
NEW YORK

1956

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FOREWORD

DAVID E. FINLEY — *Director, National Gallery of Art*

JAMES J. RORIMER · *Director, The Metropolitan Museum of Art*

THE COLLECTION *Asian Artists in Crystal* is a felicitous combination of the art of the East and the craftsmanship of the West.

Here is yet another proof that art knows no boundaries and that culture is one of the strongest links between civilized men.

We exhibit this collection in assurance of its warm reception by the public. Artists in the Far and Near East have prepared the drawings. American designers created the shapes of the glass, and American artisans skillfully interpreted the drawings on the crystal. Friendly understanding and common interest completed this unique project.

David E. Finley

James J. Rorimer

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THE DRAWINGS

KARL KUP · *Curator of Prints and of the Spencer Collection, The New York Public Library*

I

EARLY IN 1954 the makers of Steuben glass expressed an interest in gathering together drawings by contemporary artists of the Far and Near East. The great cultural areas of Buddhist, Hindu and Moslem thought and tradition were to be represented by a collection of engraved glass: *Asian Artists in Crystal.*

It was realized that someone familiar with the East would be required to seek out and work with those painters and draftsmen whose style and manner would lend themselves to glass engraving and whose enthusiasm for such an international marriage of the arts and crafts would spur them on to the desired cooperation. Having made several journeys throughout Asia, in search of illustrated manuscripts and books for the Spencer Collection of The New York Public Library, I was asked by Arthur A. Houghton, Jr., president of Steuben Glass, to undertake this project. It was to be a most auspicious and challenging enterprise.

I had at the time little knowledge of glass design. Accordingly, the first step was to study at first hand the blowing and fashioning of glass and the rare and delicate art of glass engraving. In particular it was imperative to recognize the techniques of painting and drawing appropriate for translation under the engraver's wheel.

With preparations under way, affirmation of assistance was soon received not only from embassies, consulates, and cultural officers but also from private institutions and individuals. "Come and have a look at the academy and its artists in Bangkok," one letter read, while

another promised visits to the studios of the painters of Istanbul; "The war brought great stress to the arts in Korea, but our artists have never stopped painting and sketching," read a message from Seoul; and Colombo assured us that an art festival, coinciding with the visit, should not only produce drawings of significance but open arms of welcome for the Steuben project.

Passport, ticket, petty cash, and many friendly letters of introduction were secured and off I was, soaring across the Pacific with a coup d'oeil on Hawaii, and with Mount Fuji soon towering on the horizon. That was the beginning.

Shiko Munakata is perhaps Japan's most spontaneously gifted contemporary painter, calligrapher, woodcutter, and ceramist. His studio in Tokyo was crowded with bronzes of Degas, reproductions of the French impressionists, Japanese temple sculpture, and the brushes and ink slabs for his own use. There was no furniture. We sat on the floor as we sipped our tea. The master continued his quick, impetuous, almost feverish sketching. I had explained the art of copper wheel engraving, unknown to him, and had told him of our pleasure were he to join with other Asian artists in this venture and expression of international friendship.

"Your drawing will be sent to New York where the Steuben design department will devise the shape and form of the glass; there the designers will study your work, analyzing brush stroke and subject matter alike. Engravers will take tool in hand and engrave your design upon sparkling crystal." The idea appealed to him. "Friendship between the artists of two countries," he mused, "and the desire to create a masterpiece together appeals to me." Furiously, his brush worked on tissue-thin paper. Bamboo, carp, pine and cherry blossom soon took shape, accompanied by handsome calligraphic renderings of sentences from Zen. Then, turning to a previously made woodcut of Ananda, the Disciple of the Lord Buddha, Shiko Munakata said: "Let it be Ananda, he too bridged the ocean between countries; he too made

understanding possible; I shall give you Ananda to be engraved upon Steuben glass."

Korea, China, the Philippines, Vietnam, and Indonesia followed in quick succession. Artists' studios, art academies, museums and galleries —always with the help of our friends in the field—opened their doors.

Steeped in the tradition of their own countries and beliefs, most Asian artists have but little knowledge and understanding of the arts of the West. Their paintings, their drawings and their sculpture quite naturally follow established cycles of subject matter; their manner of rendering is indigenous, almost intuitive. In Korea, symbolism still attracts contemporary painters; in China mood, thought, and poetry are more important than subject matter; in the Philippines there are traces of Western influence; in Vietnam and Indonesia, a strong leaning toward colorful themes of folklore. The temples of Angkor Vat, the textile patterns of Central Java, and the festivals of Hindu Bali: all these I found in drawings of contemporary men and women of Southeast Asia.

Later, as I proceeded toward Thailand, Burma, India and Ceylon, I found religion, Buddhist and Hindu, to be the mainspring of inspiration. There were exceptions, of course. In Pakistan, Turkey and Egypt one sensed the artists' nearness to Western conceptions and expressions. More than once I thought that Master Matisse and Master Dufy had been the teachers, if not the tyrants.

"For forty years I have studied Hindu thought and philosophy," Jamini Roy told me one evening as we sat in his house in Calcutta. It was a new house, shiny and whitewashed, built on the outskirts of the teeming city. The electric current had broken down that night, and as his son held the ends of many small candles, fastened upon the reverse side of a porcelain plate, Jamini Roy affirmed his theory. "Hindu conception of the universe is cyclic; we do not believe in an absolute beginning or end, but maintain that creation, existence and destruction are endless processes, forever repeating themselves. With

that in mind I paint, knowing that the cycle of art, too, has universality." He was putting finishing touches upon *Gopis in the Grove of Vrindavana.* It was a painting in tempera and gouache, with colors mixed by the master, quickly applied to linen. His brush worked fast, yet he seemed interested in talking. "Tagore has had perhaps the greatest influence upon pure Indian painting today," he reflected. "But it is the essential folk motif and the manner of painting in Hindu lands that interests me most." The candles were burning low. Outside, we heard the plaintive chant of a little boy on his way from the bazaars trailing off in the distance. "Life has not changed in the Indian villages despite the modernization of the country," Jamini Roy remarked. "And it is this spirit, this strong adherence to the simple life, which I wish to catch in my work."

In contrast to India, Ceylon, and Southeast Asia, many Middle and Near Eastern artists showed adherence to Mosaic laws, found in the Koran and forbidding the rendering of the graven image. Others, influenced perhaps by Western painting, yielded to the temptations of subject matter offered by the rich and colorful heritage of their countries' culture.

"Like the Oriental and the folkloric artist, and unlike the Occidental artist, I love to paint nature as I 'see' it with my mind, and not as it 'looks' to my eye," Hamed Abdalla of Cairo remarked. Shiko Munakata's tatami floors in Tokyo and Jamini Roy's tray of small candles in Calcutta were in sharp contrast to the elegant studio of this handsome and suave Egyptian painter. Its windows overlooked the Maidan and the Cairo Museum. It was filled with splendid furniture, paintings, and the appurtenances of a modern life. But, as a creative artist, Hamed Abdalla represents Oriental principles in both technique and selection of subject matter. Seeking to depict the people of Egypt as they have lived since the days of the Pharaohs, the painter is convinced that soil and tradition are essentials of contemporary expression, irrespective of technique. Thousands of miles away, and

earlier on my journey, another artist had expressed a similar thought. It was Ma Shou-hua, the scholar and poet of Formosa. "It is to the great masters of the past that a nation must look from time to time to fortify herself for rebirth."

The drawings, now engraved on crystal glass, will speak to the visitor as they did when first encountered in the artists' studios.

One cannot take leave without saying that all this would not have been possible had it not been for the spirit of friendship; the help of the cultural officers overseas; the enthusiasm of the artists who drew and painted; the patience and kindness of ricksha boys and taxi drivers; the imagination and understanding of the glass designers; the painstaking accuracy of the glass blowers; and the precision of the glass engravers! It has been a most happy affair.

Asian Artists in Crystal is a shining result of the thought and work of many minds and hands the world around.

PREPARING THE COLLECTION

JOHN MONTEITH GATES · *Vice President, Steuben Glass*

STEUBEN GLASS has a tradition of collaborating with contemporary artists in the creation of decorative engraved crystal. Commencing in the Thirties with such masters as Matisse, Laurencin, Cocteau, Gill and Grant Wood, a procession of artists have applied their genius to devising designs suitable for transcription to our glass at the hands of the skilled engraver. The merit of the original drawing lies with the individual artist; but the masterful craftsmanship of the glass blower and the glass engraver must be apparent if uniformity of excellence is to be attained.

It is evident that a successful collaboration would be impossible without the guiding hand and spirit of the glass designer. It is he who interprets the artist's drawing, and designs the glass form which will result in a lovely and integrated whole. Heretofore the Steuben designer has dealt solely with Western art and, even with all its variety, the task of interpretation was not alien to his education and training. However, the works of art that have now come from the vast expanses of Asia and the Middle East pose a new and stimulating challenge to his understanding and ingenuity.

In this collection the designer has sought to capture the mood of the original drawing and to evoke religious, racial and geographic influences without reliance on purely archeological aspects. Let the staff designers of Steuben express it themselves:

George Thompson has this to say of *New Year in Formosa* by Ran

In-ting: "The festive character of this covered bowl derives from the gala occasion which the artist chose to portray in his drawing. Little restraint was shown in cutting the finial, cover and base. With a dancing, prancing paper dragon for the main theme of the engraving, the crystal 'blank' was designed to emphasize a carefree and hilarious celebration."

Describing *Burmese Royalty* by U Ohn Lwin, Thompson says: "An elaborately caparisoned elephant carrying on its back three men, magnificent in their dignity and aplomb, is engraved on a simple bubble shape. The form of the 'blank' and its finial, which was inspired by the Great Pagoda of Rangoon, are meant to symbolize the utter satisfaction and serenity expressed on the faces of the royal rider and his two servants."

Lloyd Atkins writes of *Balinese Funeral* by Made Djate: "The funeral in Bali is a festive occasion. Great towers of paper and bamboo are constructed and carried to the pyre to be burned with the deceased. A covered urn seemed an appropriate shape upon which to engrave a scene commemorating this great event. As the tower is the center of interest in the drawing, the development of a tiered cover was a natural evolution. The scroll forms that ornament the cover are similar to the forms used by the Balinese on their temples and other works of art."

Don Pollard describes his design for *Bodhisattva* by Kiyoshi Saito: "The form of the *Bodhisattva* piece was derived from the many Buddhist thrones on which the lotus leaf is used as a canopy. The Blue Lotus is a symbol for Buddha which stems from the legend of his meditation by a lotus pond. When the water was pure the bud would open below its surface, causing the flower to appear blue. In the depth of crystal there is a mystery of light and purity that is reminiscent of this ancient story."

These are the words of the three American glass designers who created this collection. Each of the thirty-six pieces has its own indi-

viduality and its own character. It is indeed a novel and refreshing marriage of the Occidental with the Oriental.

Further acknowledgment must be given to John Dreves, our resident designer in Corning, who supervised the interpretation and production; to Don Wier, an artist himself, who stood at the shoulder of the engraver to advise on nuances of expression; and above all to Mrs. Robina Haynes who, as Director of Design, coordinated the entire execution of this project.

FAR EAST

CHINA

CHO CHUNG-YUNG

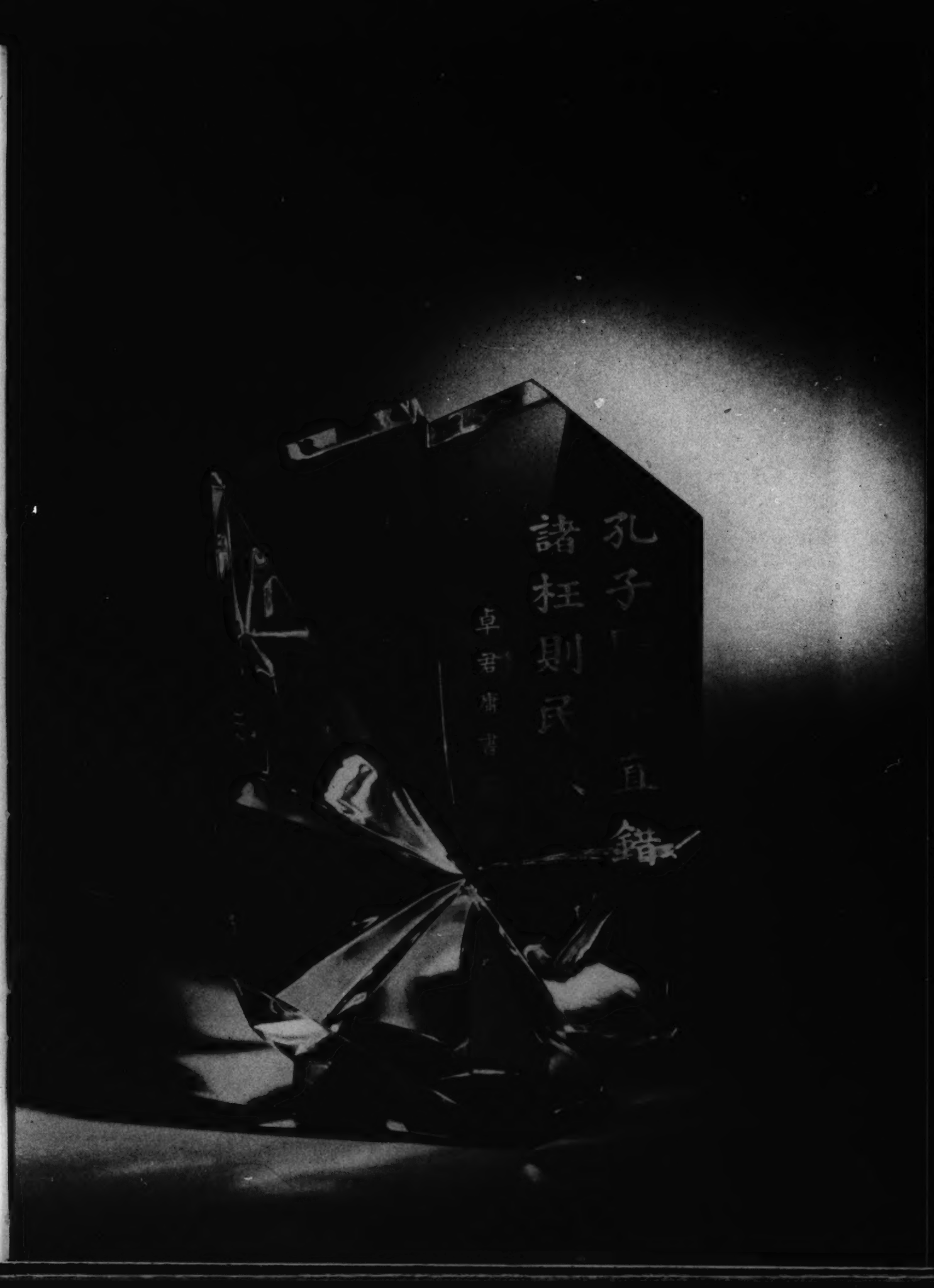
"Advance the upright and set aside the crooked, then the people will acquiesce," reads the Confucian inscription, written in formal Chinese characters by Cho Chung-yung of Formosa.

Calligraphy's first rank among the Chinese arts is well-known. Cho Chung-yung observes: "The essence of beauty in writing is not found alone in the written word, but lies in response to unlimited change: line after line should have a way of giving life; character after character should seek for life-movement." If life-movement is understood to imply order, then these words contain the substance of all Chinese thinking. A well-written character is a symbol of life everlasting.

Cho Chung-yung, the venerated calligrapher of Northern China, is the author of many books on the subject. Now in exile in Formosa, his fame rests both upon the fact that he has devised new ways of teaching the young and upon the sheer beauty of his handwriting. Born in 1882 in Foochow, Fukien Province, he graduated from Nippon University in Japan and then travelled along the China coast collecting examples of great calligraphy. He became an admirer of the great writing masters of the Han and Tsin Dynasties, who have been his guiding stars. Later, he taught at the National Academy, at Yenching University, and at the Catholic University of Peking.

Cho Chung-yung, who wrote a *Saying of Confucius,* has said of his own work: "I studied the nine fundamental brush strokes when I was very young and I have practiced and practiced. Your writing will be your best judge."

SAYING OF CONFUCIUS · *Crystal rock-form. Height 7¼"*


孔子
諸枉則民
卓君庸書
直錯

CHINA

MA SHOU-HUA

"To learn to draw bamboo, take a branch and cast its shadow on a white wall on a moonlight night," wrote Kuo Hsi almost a thousand years ago. *The Lone Bamboo in All Its Gracefulness*, from the brush of one of China's most revered painters, Ma Shou-hua, derives from this school of thought.

Ma Shou-hua, distinguished president of the Administrative Court of the Republic of China, has turned to painting for recreation and self-expression as have many other Chinese scholars and intellectuals. Born in Kuoyang, Anhui Province, in 1893, Ma Shou-hua studied for the law and attended the Political Science Institute in Honan from which he graduated in 1912. He has been a judge in various courts, secretary-general of judicial Yuan, and since 1952 president of the Administrative Court in Taiwan (Formosa).

Early in life he turned to painting. The bamboo soon became his favorite subject. He has observed its gracefulness in rain and shine, in wind and calm. He has studied the bamboo assiduously and has analyzed its leaves as minutely as a calligrapher analyzes his characters. He knows its spread in fine weather, its despondent droop in the rain, its stems crossed in the wind or pointed vigorously upward in the dew of the morning. He has painted bamboo in groups and in groves; as a single tree, a branch, a leaf. His paintings, reaching the outside world, were early acclaimed. Exhibition followed exhibition. He has shown in China, Japan, Western Europe and, more recently, in America.

Conscious of the fact that his style is based on China's ancient culture, he has said: "It is to the great masters of the past that a nation must look from time to time to fortify herself for rebirth."

Cylindrical vase. Height 15 1/2"

CHINA

RAN IN-TING

Wherever Chinese people live, New Year's Day is celebrated with enthusiasm, firecrackers, and the lion-dragon. After hanging from the ceiling of the temple throughout the year, the dragon emerges upon the appointed hour, resplendent in his man-made ferocity. Made of colored cloth and carried by many dancers, he is a festive beast, joyful in his wildness, with ears that flap, a mouth that yawns, and a long, twirling tail covered with tinsel and jewels.

The dragon dances for the people, to welcome the New Year, to the accompaniment of firecrackers and street bands. He represents nature. His back resembles the rolling hills. The waves of the ocean come tumbling in like the hungry dragon; the rivers twist and turn as does his tail. He roars and rumbles like an earthquake; he spits fire and fumes as does a volcano. To meet nature unafraid, one meets the dragon on New Year's Day, applying philosophy — the Way of Tao, the Way of Peace.

Ran In-ting's lively and humorous sketch of *New Year in Formosa* speaks well for the artist whose aim is to paint the life of his people. Engraved on a covered bowl of traditional Chinese form, it sparkles with his own intensity.

Born in I-lan on Formosa in 1902, Ran In-ting was schooled in his native land, attended the Tokyo Academy of Fine Arts, and travelled extensively visiting Paris, London and the large centers of America. His admiration for Bonnard, Matisse, Dufy and Rouault is great; it is perhaps to Dufy that he owes most of his interest in Western presentation and manner of painting and drawing. In his desire to blend the East with the West he has made many friends. A frequent exhibitor and a winner of many awards, he is considered one of Formosa's most prominent painters.

[6] **NEW YEAR IN FORMOSA** · *Ornamental covered bowl. Height 13¾"*

JAPAN

SUEKICHI AKABA

It was a radiant October day in the year 1587 when the mighty and fearful Hideyoshi proclaimed that he would hold the greatest tea ceremony in all Japan and that everybody, from the richest vassal to the humblest peasant, was invited. All they were to bring for their comfort was a kettle, a cup, and a mat to sit on! The feast lasted ten days; there were plays, music and dancing. It was the time of feudal Japan; it was the period of Momoyama.

Momoyama brings to mind the renaissance of a nation after the disasters of war; the abandon which often creates great works of art. Hideyoshi, in addition to his land reforms, had given the country the Castle of Osaka, the Great Buddha of Kyoto, the Jurakatei Mansion of Pleasures, and the Momoyama Palace. The rich shared in his desire for splendor, the poor followed suit by accepting the little luxuries of daily life as their right.

On the woven and embroidered kimonos of the fashionable there were sharply designed patterns. Away with the clothing of many layers which concealed the graceful walk. Momoyama gowns follow the natural lines of the body. Their pattern accentuates the beauty of the human figure.

A native of Tokyo, where he studied painting at the Shigekiyo Omori, Suekichi Akaba has found his favorite subjects in Japanese history and folklore. In the Nineteen Thirties, while living in Manchuria, he decorated the walls of a temple. On his return to Tokyo he joined in Japanese and American art exhibitions and received many awards. He wrote a book on the Manchurian shadow plays and illustrated books for children. His design of *Momoyama* is essentially and traditionally Japanese.

MOMOYAMA · *Cylindrical vase. Height 14"*

JAPAN

SHIKO MUNAKATA

The forceful personality of Shiko Munakata, painter and printmaker of Japan, is expressed in his monumental design of *Ananda, Disciple of Buddha*.

Shiko Munakata, born in Tokyo in 1905 and a former pupil of the great Unichi Hiratsuka, is a man with many interests. His studio is filled with bronzes of Maillol, with large color reproductions of the *fauves*, with books on the French impressionists. In his own art, however, he is essentially Oriental. The simple forms of Japanese ceramics, of early temple sculpture, of Japanese folk art hold for him the strongest appeal.

Shiko Munakata, as an artist, lives in a world of dreams, not quite in the world of reality. "The master is dead," he shouted from his house door on learning of the death of Matisse. Then, returning to the quiet of his studio, he continued furiously to work on the wooden planks upon which he was carving designs from Zen Buddhism. His walls are lined with these planks, and his floor is strewn with papers and inks for his impetuous and ingenious sketches of fish, bamboo, plum and pine.

According to tradition, Ananda, beloved disciple of the Lord Buddha, recorded the parables, sermons and discourses of the Buddha and collected them in the Suttapitaka, one of the greatest treasures of the sacred literature of Buddhism. Ananda symbolizes the faithfulness, achievement and insight which free the soul from slavery. Dying, he is supposed to have said:

"The Master hath my fealty and my love
And all the Buddha's ordinance is done.
Low have I laid the heavy load I bore,
Cause of rebirth is found in me no more."

ANANDA, DISCIPLE OF BUDDHA

Slender vase with separate, squared base. Height 17¼"

KIYOSHI SAITO

Engraved upon a crystal stele, the design of Kiyoshi Saito's *Bodhisattva* is as graceful and slender as its bronze prototype which was cast in the seventh century and is still standing in Horyuji Temple in Nara. The Bodhisattva, a future Buddha on his way to enlightenment, is subtly drawn by the artist who has emphasized the mysticism and gentleness of the holy man's meditation.

Kiyoshi Saito, Japan's foremost contemporary printmaker, was attracted to the statue of the Bodhisattva when he first visited the shrines of Nara. There he wandered among the temples, sketched and drew, gaining insight into the fundamental principles of his country's ancient art. He transposed his drawing of the Bodhisattva upon wood, cut the block, pulled the print. He employed the grain of the wood artfully to indicate the age and fragility of the statue. This woodcut became the model for the engraving upon crystal.

Kiyoshi Saito was born in Aizu, Fukushima, Japan, in 1917. From childhood he was attracted to drawing, but received no formal instruction until he went to Tokyo and the Hongo Kaiga Kenkyujo. There he fell under the spell of the impressionists, but has subsequently developed his own highly personal style. One of his best known prints, "The Gazing Cat," a large color woodcut, appeared in Time magazine in 1951 bringing him a host of letters. Among his favorite subjects are the prehistoric Japanese clay figures used in burial rites; their archaic forms appear modern to him. Kiyoshi Saito is forever seeking the tranquility so well expressed in his *Bodhisattva*.

BODHISATTVA · *Curved crystal stele. Height 9½"*

KIM KI-CHANG

One of the liveliest scenes of Korean folk art and life is the Korean sword dance. Kim Ki-chang's design, engraved on a crystal vase, conveys the rhythm and wild tempo of this traditional dance that can still be seen on the stages of Seoul and Pusan. Two girls, dressed in their full, gay village costumes and swinging swords as if in combat, perform their whirling dance to the orchestra's accelerating tempo until the spectator can no longer follow their individual movements. These folk dances constitute an irresistible need for emotional expression peculiar to the Korean people, and are in strong contrast to the kisaeng dances which stem from the court, with their stylized gestures slowly and deliberately performed.

Kim Ki-chang, designer of *Korean Sword Dance*, was born in Seoul in 1914. Except for one year in Tokyo, where he studied the art of composition with Kogetsu Yazawa, he has lived and worked solely in his native town. He has made the study and the rendering of folk art his life work. The walls of his studio are lined with paintings and sketches, ranging from landscapes to portraits, from simple legends to elaborate scenes of Korean history. While he has experimented with introducing Western oil techniques into Korean painting, in subject matter he has always remained faithful to his native land. His work has been widely shown in art exhibitions and has received four grand prizes. *Korean Sword Dance*, drawn especially for this glass engraving, exemplifies his love of ancient themes.

 KOREAN SWORD DANCE · *Fan-shaped vase. Heigh*

12¾"

THE PHILIPPINES

ARTURO ROGERIO LUZ

Anyone having a sweetheart in Manila may "harana," that is, serenade the lady of his choice. Accompanied by a band of self-styled musicians and an enthusiastic host of friends and accomplices, the young man leads the serenade just as the sun is falling into Manila Bay.

Harana in Manila, by the young Filipino artist Arturo Rogerio Luz, is rendered simply, in semi-abstract line and composition. It is an expression of a mood rather than an illustration of an event.

Born in Manila in 1928, Arturo Rogerio Luz was educated at the University of Santo Tomás. He attended the California College of Arts and Crafts, the Art School of the Brooklyn Museum and the Académie de la Grande Chaumière in Paris. Early in life he received recognition for his work. He has had one-man shows in Manila, New York, Washington and Paris, and has also held exhibitions in India and in Cuba. Unaffected by his early success, he says of his painting: "It is my desire to combine the oriental and occidental elements that make up the life around me, to find what makes that life unique, and then to express it simply, in paint, line or water color. If I can do that I shall have done a little." As he spoke a harana was approaching:

"Por donde quiera que voy,
parece que te voy viendo;
es la sombra del querer,
que me viene persiguiendo."

HARANA IN MANILA · *Dome-shaped stele. Height 11"*

THE PHILIPPINES

MANUEL R. RODRIGUEZ

The Village of Malinao, the village of peaceful people, is a stylized rendering of themes familiar to Manuel R. Rodriguez of Manila.

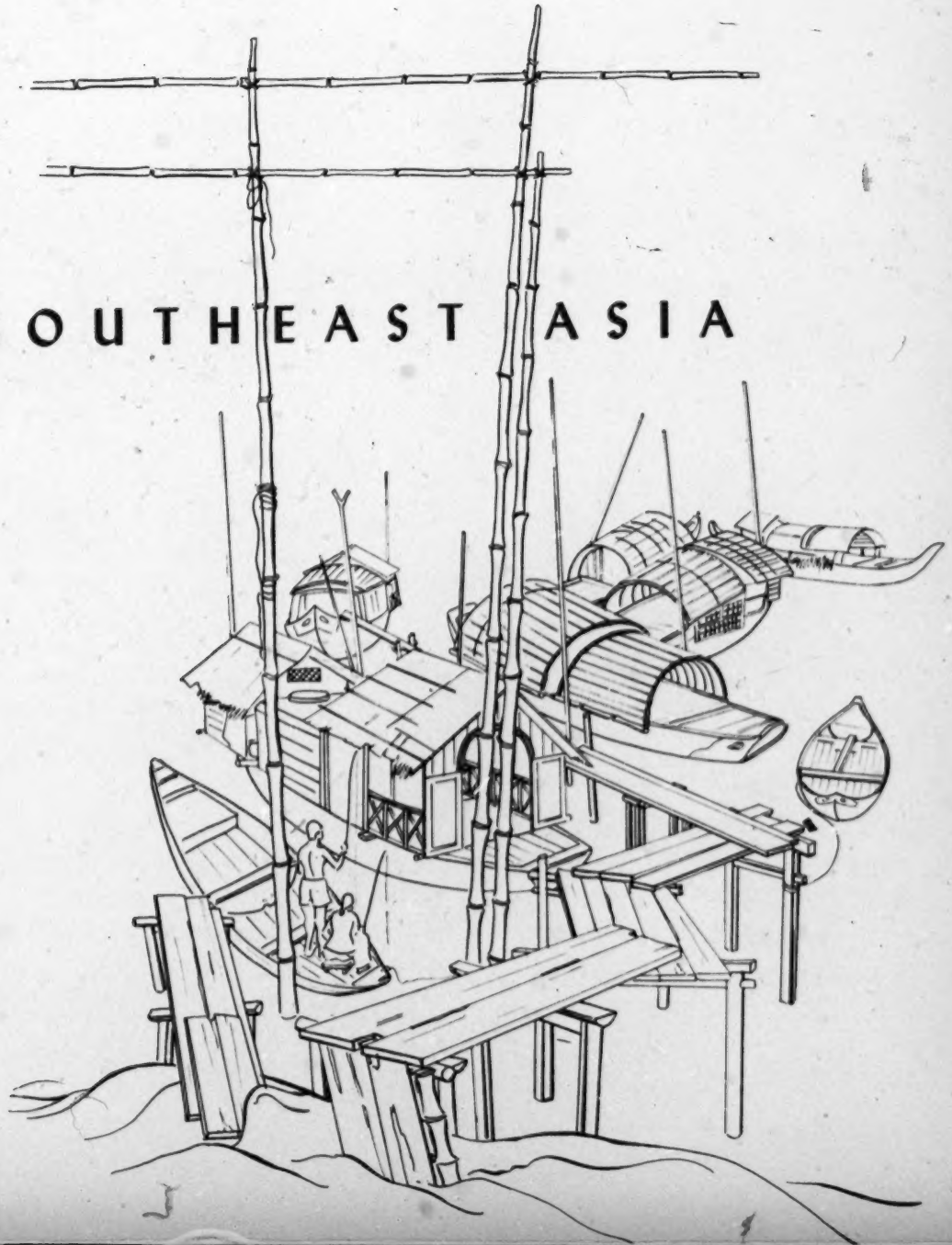
Old customs still prevail in the villages of the Philippine Islands despite the recent extraordinary technological developments in the industrial centers. There still exist the market place, the pounding of rice, the flower vendors, the village huts, the slow-footed carabao, and the roast pig on the day of the feast. These familiar scenes have been drawn by the artist to be engraved as a continuous frieze, exemplifying the Filipino countryman's everyday life and pleasures – unchanged throughout the centuries.

Manuel Rodriguez, son of a silversmith, was born in Cebu City in the Philippines. He was originally destined to become a teacher or a doctor, but the fine arts drew him away from home. After saving sufficient money, he went to Manila to study at the University of the Philippines and to embark upon an artist's career. Hard times were ahead. During the war he made wooden shoes for those who could not obtain leather; later he made toys and souvenirs for the American soldiers. But painting and drawing he never neglected. In evening hours he taught himself the making of prints, and his resultant greeting cards started him on the road to success.

Today, Manuel Rodriguez owns his own gallery and studio. His work has a touch of journalism and of humor. He is at his best in the delineation of the simple life of his country so well expressed in *The Village of Malinao*.

Deep, prunt-decorated bowl. Diameter 10"

SOUTHEAST ASIA



VIETNAM

NGUYEN-VAN-LONG

The floating village is a common sight in Vietnam, a heavily populated land studded with rivers and rivulets. Generations of families are born, raised, and die on these covered sampans, or dinhs, anchored off the stilted wooden walks to some fertile shore.

The floating village consists of individual boats in which the ingenious builders have incorporated separate rooms for the ancestral shrine, for the elders of the family, for the kitchen. Fishing and the cultivation of rice are the livelihood of these people; their demands are few, their tastes simple. The floating villager depends upon the element of water: the swaying motion of his home is in his blood.

Nguyen-van-Long, designer of *The Floating Village* for the engraved crystal vase, was born in Cholon, Vietnam, in 1907. He graduated from the Hanoi Ecole Supérieure des Beaux Arts and received a gold medal at the Vietnam Exhibition in Tokyo in 1942. He now teaches the art of drawing at the Ecole des Beaux Arts de Gia-Dinh in Saigon. He admires the French impressionists, whose style has influenced his own work. *The Floating Village* has strength and character, and a fine sense of proportion.

THE FLOATING VILLAGE · *Vase on cut base. Height 13½"*

INDONESIA

RADEN BASOEKI ABDULLAH

From the ancient shamanistic performance in which ancestral spirits were evoked in the form of shadows to communicate with their descendants, came the wayang puppet plays of Indonesia. Casting their shadows on a screen and manipulated by wooden sticks fastened to their flat, cowhide bodies, these puppets act tales from the great Hindu epics, the Ramayana and the Mahabharata.

Bhima, the uncouth warrior and powerful magician, comes from a tale of feud between two rival princely houses. In his adventures, the strength of the righteous and their ultimate victory are so fierce that the rivers stand still, the sun pales and the mountains tremble.

Raden Basoeki Abdullah, descendant of an ancient, titled family of Djokjakarta, was born in Solo, in Central Java, in 1907. As a young man he received instruction in painting and, after attending the Technical High School at Bandung, went to study at the Vrije Academie voor Beeldende Kunsten at The Hague. The Western world caught his imagination and Rubens, Rembrandt, Velasquez and Turner became his heroes. Soon he painted the portraits of such prominent persons as Prince Mangkoenegoro VII, Dr. E. N. van Kleffens, Queen Juliana of the Netherlands and President Soekarno of Indonesia.

Raden Basoeki Abdullah has never forgotten the art of his native land, and has drawn on the folklore and imagination of both Java and Bali. His representation of the ancient classic of Bhima strikes a hopeful note: the symbolic triumph of right over wrong, virtue over evil, is the very essence of the Hindu literature of his country.

[24] **BHIMA AND THE SNAKE** · *Crystal plate. Diameter 15½".*

INDONESIA

MADE DJATE

Balinese funerals are occasions for joy rather than sorrow. Is not the dead man's soul released from earthly troubles? And having lived a good and a useful life, is he not promised a richer one upon reincarnation? The soul travels to Indra's heaven, where life is as beautiful as in Bali, as the saying goes, but without illness and without worry. Is there not reason to celebrate? Food is prepared, palm leaf offerings made, and the funeral tower holding the body is decorated with the fanciest of colored papers. Young men of the family and the village vie with one another to carry the burden, and as the flame touches the body the orchestra strikes a jubilant tune. Here is happiness indeed. A soul has been freed, and the gods will be merciful.

The Balinese artist, Made Djate, has conveyed the spirit of joyfulness in his drawing of *Balinese Funeral* for engraving upon crystal. The richness of the composition, the animated motion of the carriers, the gaily bedecked tower itself – all point toward the belief that a soul has been liberated and that hope is eternal. Soon the ashes will be carefully strewn over the surface of the waters, and the congregation will bathe themselves before returning to the resumption of their daily lives.

Made Djate, who lives in the village of Batuan in Bali, was born in 1925. Quite early in life he became an apprentice in the art of making leather puppets for the wayang shadow plays. Later he began to draw and paint, and found that his outline drawings were in demand. Made Djate draws from the everyday life of his country, blending realism with imagination.

BALINESE FUNERAL · *Vase with ornamental cover. Height 19"*

INDONESIA

AGUS DJAYA

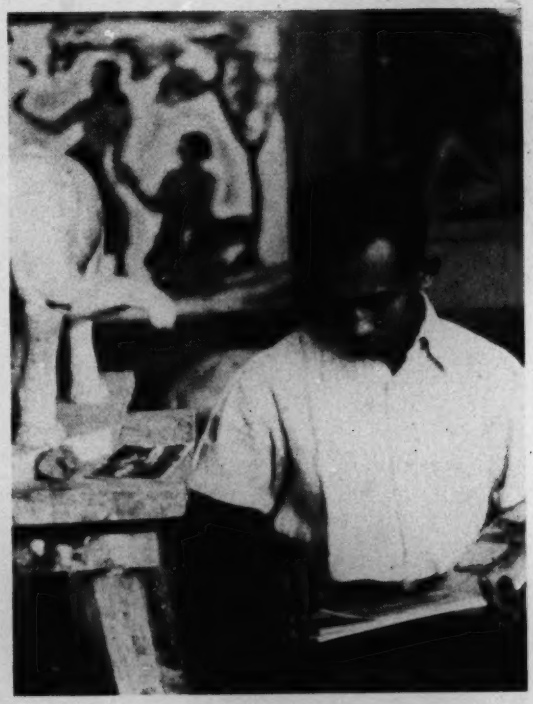
When the heat of the day has passed, on the island of Bali, the temple dancer prepares for her performance. With a Hindu shrine for a backdrop and a straw mat for a stage, the young girl enters. Her costume is of the richest silk, glittering with gold leaf and studded with fresh frangipani blossoms. Her melancholy face, heavily powdered, is expectant and attentive. The mark of beauty is between her eyebrows.

The audience, spellbound but critical, is silent. Is not the dance a contest between one village and another? Suddenly, an accent from the orchestra! The temple dancer strikes the first pose with arms outstretched. With each crescendo of the gamelan, her body shakes, her feet stamp the ground; she quivers until the vibration spreads to her thighs, her hips, her very self. The gold leaf casts a thousand reflections, and the frangipani blossoms whirl as they do in the winds of the monsoon. Gradually, the spell breaks as the dancer glides to the left, then to the right – to disappear into the night-shadow of the temple gate. The artist has caught the excitement of the temple dance in his drawing.

Agus Djaya was born in Pandeglang, Java, in 1914. He studied at the Rijks-akademie van Beeldende Kunsten in Amsterdam, but soon returned to his native land and devoted himself entirely to painting and drawing the social scene and the social conflict.

Recently he moved to Bali. There by the shore his studio is filled with sketches of Balinese farmers and villagers, and the ghosts, demons, devils and goblins which supposedly haunt the temples and the fields. His paintings have been shown in exhibitions in Paris, Brussels, Monte Carlo and New York, but it is his deep understanding of the civilization of his own country that places him in the front line among the artists of Indonesia.

THE TEMPLE DANCE · *Crystal vase. Height 11½"*



THAILAND

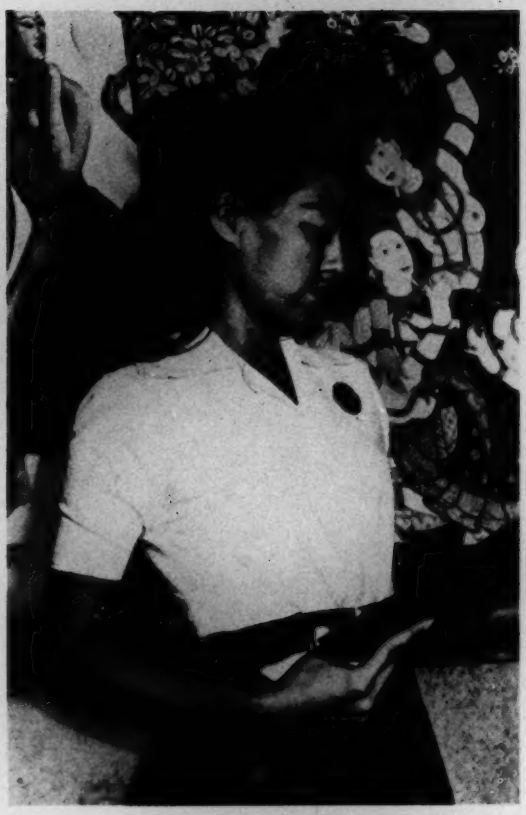
VIROJNA NUTAPUNDU

Kinnaras, half bird, half woman, live on the lofty mountain tops reserved for mythical beings. Legend recounts that the king once asked to be presented with a kinnara. She was caught and brought to the palace; she was treated like a queen and given clothes, jewels and servants. But when she had reached the ground where humans tread she lost her wings and, with them, her spirit. Not even a king may hope to touch these heavenly creatures! In another and happier story the noble Prince Suthon climbed Mount Chakranvan to woo one of the most beautiful of the kinnaras – the daughter of King Tumarat. Only by his fortitude and with the help of Indra did he gain his heavenly prize.

In Siamese painting kinnaras are often depicted, as in the murals of Wat Prah Keo, the Temple of the Emerald Buddha. They are also represented on temple doors, inlaid in mother-of-pearl, as in the Wat Rajabopit built during the reign of King Mongkut in the early nineteenth century.

Virojna Nutapundu, a student of Professor Silpa Birasi of the Fine Arts Department in Bangkok, has made a strong and characteristic design of two kinnaras for engraving upon crystal. While still a student, the young artist has reached a full understanding of the basic principles of the art of his country. He plans to devote himself to its perpetuation, in line with the efforts of the Fine Arts Department to make the art of Siam a part of the national consciousness.

KINNARAS · *Vase with narrow base held in wing-like forms. Height* 13¼"



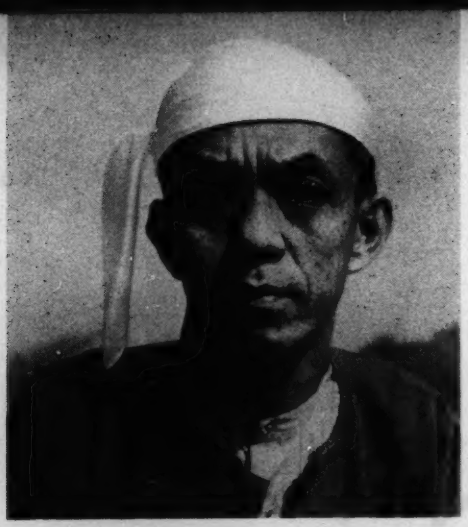
THAILAND

NARUMOL SAROBHASSA

Nang Fa is a Buddhist angel, and a female angel to boot. Her very name has become a term of endearment. The visitor walking through the maze of glittering temples and palaces of Bangkok will meet her often. Incised upon a temple door, in an all-over pattern of story-telling quality, Nang Fa is part of a large composition. Painted in gold and silver on the richly decorated book shrine of a palace library, Nang Fa acts as the protector of thought. Made of clay in the form of a tile, the vigilant Nang Fa adorns the roof tops. Cast in bronze, stalwart and firm, she guards the sanctity of the temple gate. Wherever she is, she is charming, occasionally capricious but always protective.

Miss Narumol Sarobhassa, young Thai student of Professor Silpa Birasi at the Fine Arts Department in Bangkok, designed *Nang Fa — Siamese Angel* to be engraved upon crystal. With the delicacy characteristic of Thai art, she has drawn a lithe and graceful representation of her subject. Framed within an ornamental border, Nang Fa is shown in a dancing position, her skirt of richly woven brocade held by a jewelled belt and reaching well below her knees. With necklace, bracelets, armlets, and a crown upon her haloed head, Nang Fa extends an endearing welcome.

[32] NANG FA—SIAMESE ANGEL · *Shallow plate. Diameter* 13¼"



BURMA

U OHN LWIN

Traditionally an object of veneration and a symbol of strength and royalty, the elephant of Burma is an ancient theme for the designer and illustrator of that country. U Ohn Lwin's detailed design of the royal animal seems to combine contemporary Burmese art with an intention to record the past. A member of the royal family of Burma is seen riding an elephant under an umbrella held by a servant, while the oozie or driver sits in front. Handsomely caparisoned, magnificent in power and self-control, the animal breathes the spirit and pace of Oriental life of earlier days.

U Ohn Lwin was born in the village of Tagundaing in the Tenasserim District of Burma, in 1907. Other than attendance at the village monastery school and a short stay at the Anglo-Vernacular School of Tharrawaddy, he received no formal education. He studied art by himself, later joining the Burma Art Club which had been founded in 1918 and which had begun to exercise influence upon the young talent of the country. It was there that he learned the art of illustration and of water color painting. In these two fields he has established a reputation as the foremost among his contemporaries. His drawings have appeared in books and magazines and his paintings have been shown in exhibitions and fairs.

U Ohn Lwin believes that water color is the truest Burmese style of art expression. Although he has tried oils, it is to water color and to black and white drawing that he has returned. Tradition-bound, he has no desire to experiment with what the West calls "modern" art; he prefers to record the life of his people and to be understood by them.

Burmese Royalty is reminiscent of a saying from the Dhammapada, the collection of Buddhist aphorisms: "They lead a tamed elephant to battle; the king mounts a tamed elephant; the tamed is the best among men, he who silently endures abuse."

[34] **BURMESE ROYALTY** · *Covered urn with ornamental finial. Height* 16"

BURMA

U MYA

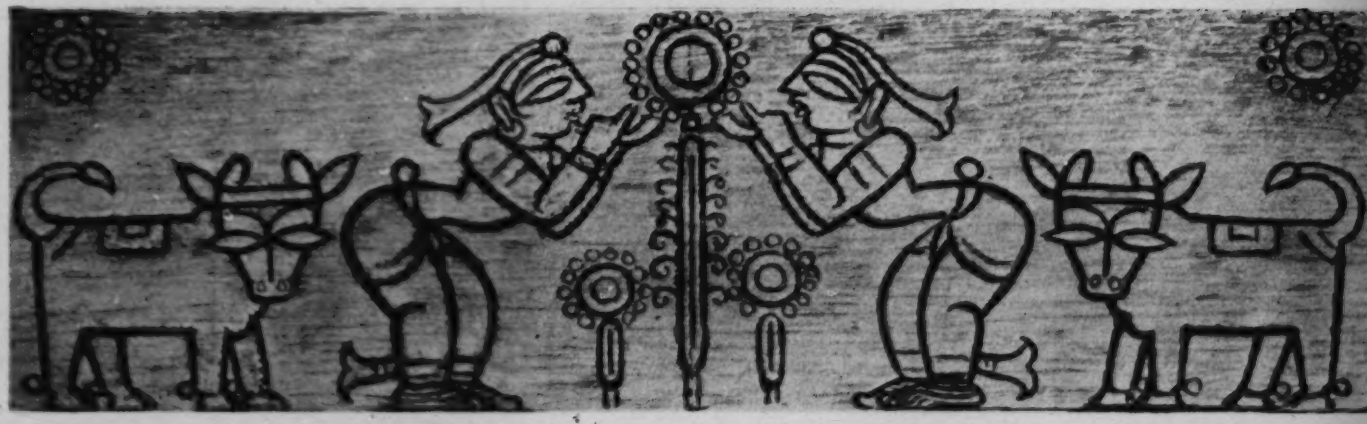
Half snake and half dragon, the tonaya is a mythical, roaming beast, familiar to the Burmese people in religion and in folklore. Representations of tonayas, the counterpart of the nagas of other Buddhist lands, usually guard the gates of temples, the entrances to pagodas.

Tonayas are ancient objects of worship. They dwell underground, guard immeasurable treasures, and occasionally bestow great favors upon mortals of their choice. They can take on human form and, in India, more than one dynasty of ancient times claims descent from the union of a human hero and a nagani.

U Mya, who drew these magnificent tonayas to be engraved upon crystal, was born in Twante, Hanthawaddy District, Burma, in 1906. A student of folklore and of Burmese history, U Mya worked at the Burma Art Club in Rangoon, shared a number of successful exhibitions, and now heads the advisory commission on questions of fine art for the Ministry of Culture in Rangoon. His sketches and drawings frequently represent themes of folklore or of semi-religious content. Recently U Mya has designed the official insignia for the Union of Burma.

[36] TONAYA · *Shell-like vase with deeply sheared, cut rim. Height 12¼"*

INDIA AND CEYLON



INDIA

PHANI BHUSAN

When the murals of the caves at Ajanta first became known to the Western world in 1819, people marvelled at the ingenuity of their composition, the brilliance of their color, and above all at their extraordinary realism. This same realism has existed throughout Indian painting. Despite the influence of Western abstraction, it has remained the mainstay of contemporary Indian art, and is again evidenced by Phani Bhusan's pastoral design.

Phani Bhusan belongs to a school of Indian painters who are conscious of their country's past and eager to recreate the spirit of its traditions. Born in Calcutta in 1919, he was educated at the Santiniketan School that was founded by Tagore, and at the University of Calcutta. He soon made Indian and Hindu folklore and folk art his specialty, He sketched and painted, and had one-man shows in Calcutta and other Indian cities. He visited Harvard University in 1945, and London two years later.

Returning to India in 1952 he saw the dream of his life fulfilled: the establishment of a children's theater. This gifted artist now stages a children's art festival each year in the courtyard of the Calcutta Museum where Hindu lore is played by the children themselves.

Returning Home, which Phani Bhusan designed to be engraved upon crystal, is an ancient theme. The farmer, with the daily rounds of his life performed, symbolizes life everlasting. In the main theme of the design the artist has confined himself to the barest outlines, in keeping with the simplicity of great Indian painting. In the more elaborate pattern of the tree he has expressed his own background – that of folklore and of the decorative Orissa painting. It is this contrast which gives *Returning Home* its peculiar charm.

RETURNING HOME · *Flask-shaped vase. Height 9¼"*

GOPAL GHOSE

With a few decisive lines Gopal Ghose has characterized a group of monkeys as they might appear in the fields, in the villages, or along the highways of India. The agile grace and fleetness of the small animals are conveyed with an economy of line that is typical of the artist's evocative style. He intended his design to be engraved upon crystal.

Gopal Ghose, born in Calcutta in 1913, was fortunate indeed to have studied under Sailendranath Dey, Abanindranath Tagore, Nandalal Bose and Devi Prasad Roy Chowdhury, and to have received his training in the three most important art centers of India: Calcutta, Jaipur and Madras. This started him on the road to success. To have lived in so many parts of his country, learning to know his people and his land so well, has been the mainstay and the stimulation of his teaching. Today, his influence is strong among the students and young painters at the Calcutta School of Art.

He is recognized as one of India's foremost modern painters, and his work has been widely shown in India and London. In 1947 he held two important one-man shows: one in Delhi, opened by Prime Minister Jawaharlal Nehru; the other in New Delhi, opened by Dr. Shyama Prasad Mookerjee. Honors have come to him ever since.

MONKEYS · *Cone-shaped vase with teardrop base. Height 16"*

INDIA

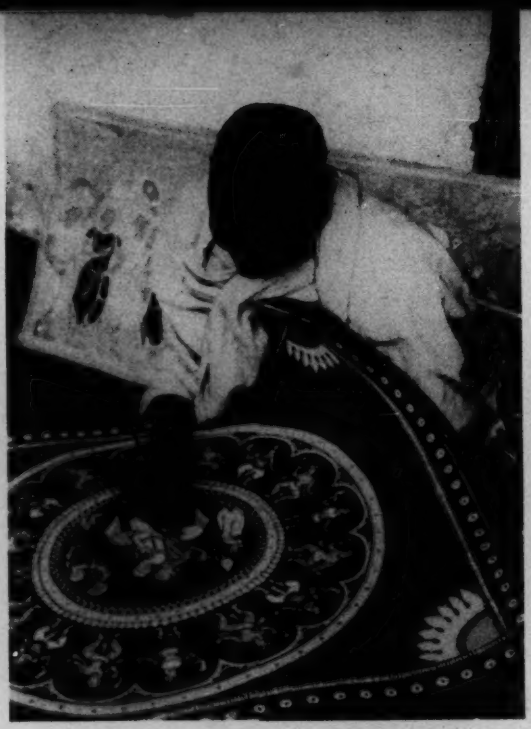
K. S. KULKARNI

The genius of Indo-Aryan architecture and sculpture reached its apotheosis in the group of temples erected at Khajuraho in the tenth century. The buildings symbolize the holy mountain which was imagined to separate heaven and earth. Many of their sculptures represent Apsarases, heavenly damsels, vaunting their charms in an infinite variety of languid and provocative postures. According to legend, these dancers in the heaven of Indra are creatures made not of flesh but of the air and of the movements that compose their celestial dances.

K. S. Kulkarni, the designer of *Khajuraho Temple*, was born in 1918 in a village near Belgaum. He started his art career as a sign painter in Poona in order to earn his way through the Sir Jejeebjoy Jamsetjee School of Art in Bombay. In 1949 he joined the Delhi Silpi Chakra, an art circle with avant-garde leanings, and in 1951 he represented India in the International Art Exhibition in New York.

K. S. Kulkarni typifies the duality in modern Indian painting: the nostalgic clinging to traditions, blended with the desire to understand and apply more contemporary trends. The design of *Khajuraho Temple* combines the culture of ancient India with the influence of Matisse, Maillol, and perhaps Despiau. It evidences the sensuous refinement of classical Indian painting, expressed with the directness and realism of the modern painters and sculptors of France.

[44] **KHAJURAHO TEMPLE** · *Covered urn. Height* 16¾"



INDIA

RAMA MAHARANA

Of the many Hindu gods, the young Krishna offers an extraordinary appeal to worshippers. Krishna, the eighth incarnation of Vishnu, captivated the hearts of women in the village whenever the melody of his flute, plaintive and tantalizing, could be heard across the silence of the fields.

Innumerable are the stories about Krishna. Mathura on the Jumna River was his birthplace. The river and the fields on its banks are believed to have been the scenes of his activities when he tended the cattle of the cowherds of Gokula. From there, wounded by the arrow of Kama, he sent messages of burning love to his beloved Radha. Awaiting her arrival he assuaged his pain by playing love tunes on the flute. On festival days pilgrims from all parts of India flock to the town of Mathura for dances, performances and processions in honor of Krishna. *Spring Festival of Krishna and Radha* represents the joyful occasion.

Rama Maharana, the artist, is one of three brothers belonging to the chitro-karo caste of traditional painters of temple murals and auspicious designs for the homes of the Hindu. He was born in Orissa in 1905, and received his education in the school of his village. An adobe house near the sacred city of Puri is his home; there he paints on canvas made of hand-loomed sari cloth, impregnated with a paste of the tamarind seed, and surfaced with chalk. His colors are local vegetable dyes. Of the nearly one hundred chitro-karos in the Puri region, Rama Maharana is regarded as the most gifted and the most imaginative.

[46] **SPRING FESTIVAL OF KRISHNA AND RADHA**

Plaque, on wooden base. Height 13¼"

INDIA

JAMINI ROY

Jamini Roy's name is known internationally. He is a master in the realm of Asian art today. His paintings have been seen the world over. His philosophy has inspired many of his countrymen. Of Jamini Roy the man, however, little is known. Modest, retiring, almost shy, he lives and works in his Calcutta studio, the walls lined with his paintings. There he meditates, studies, and paints with mineral colors of his own making. Helped by his two sons, Jamini Roy is by nature a medieval craftsman. He has the world for a visitor, yet he himself rarely leaves his house.

Born in Beliatore in 1887, Jamini Roy received little formal education although he worked for a short time at the Calcutta School of Art. He originally intended to become a portrait painter, and many good portraits exist from his brush. But in 1921 he withdrew from conventionalism and devoted himself entirely to the study of Hindu thought and the basic elements of Bengal folk art. These have become his main inspiration. A new Jamini Roy was born; the rhythm of his line was not bridled by his imagination; he could now use the brush to his liking; his art carried an earnest and religious message.

The design of *Gopis in the Grove of Vrindavana* is based on one of Jamini Roy's most beloved subjects: the stories of the Lord Krishna. The playful and capricious Krishna had promised the milkmaids or gopis of Vrindavana that he would come to dance with them in the moonlight on the night of the festival. The crowd surging to the shrines and temples was great; but Krishna was not to be found. Although the gopis searched everywhere, even in the trees, the promised meeting was never fulfilled.

GOPIS IN THE GROVE OF VRINDAVANA

Low, round vase. Diameter 10¾"

CEYLON

GEORGE KEYT

The unselfishness of the Bodhisattva Vishvantara in giving away his wife is described in one of the Jataka stories, a series of charming folk tales of the Buddha's deeds of charity and benevolence to all creatures in his previous existences. Unselfishness is one of the principal and loftiest ethical teachings of the Lord Buddha.

Drawn in bold and liquid lines, monumental in its sparseness of detail, George Keyt's design is as timeless in style as it is in content. It may suggest the realism of the murals of Ajanta and Sigirya and the lessons taught by Cézanne and Picasso, but the student of Buddhism in Ceylon will recognize the artist's intention of keeping his brush free from outside influence and of drawing "as the heart dictates."

George Keyt was born in Kandy, Ceylon in 1901. Graduating from the University of Ceylon in Peradeniya, he studied with George de Neise. It was the school of Abanindranath Tagore at Santiniketan in India, however, which left the deepest impression on him. With the advent of the Buddhist revival in Ceylon in the 1920's, George Keyt was ready to speak for himself. He wrote poetry, he drew, he painted, and he was soon established in the affection of his countrymen. Later, he exhibited in London, Paris and India. More recently, he has created murals of the life of the Lord Buddha upon the walls of the Gotami Vihara Temple in Borella, on the outskirts of Colombo, which are perhaps the most outstanding contemporary expressions of Sinhalese painting.

Aware of the decaying past, urged by humanist aspirations, George Keyt has developed technique after technique, and has now become one of the giants of Asia. Speaking of his design for glass engraving, he said: "An artist is a true member of society only if he can adapt his art to the need of his fellow man."

[50] THE BODHISATTVA VISHVANTARA GIVES AWAY HIS WIFE · *Elliptical vase. Height 17¼"*

CEYLON

L. T. P. MANJUSRI

The Goddess Tara is the offspring of the tears of Avalokitesvara, shed for the miseries of the world. The Bodhisattva of the Mahayana pantheon, passing like an archangel from the remote heavens where the Buddha lived to the world of men, gave birth to Tara to protect mankind. Tara represents watchfulness, awareness, peace, faith, and the hope for orderly life.

In the design of Tara with her ornamental accessories, the artist has emphasized the harmony between the goddess and nature, the lotus in her hand being a symbol of her divinity. Erect and vigilant she stands, as in early basreliefs and temple sculpture; as dignified as her bronze prototype, made in Eastern Ceylon in the tenth century and now in the British Museum.

L. T. P. Manjusri, born in the village of Alutgama in 1902, grew up in the Buddhist faith long before his talent for drawing had been discovered. At the age of thirteen he entered the priesthood and devoted himself to the study of Pali, Sanskrit and Sinhalese texts of the Buddhist scriptures. Later he went to Santiniketan, the school founded by Tagore, where he undertook the study of Buddhism in Japan.

Meanwhile he had begun to draw and to paint, and developed a style peculiarly his own. In 1943 a patron of the arts sent him to London, Paris and Vienna to exhibit his work. The acclaim of his trip resulted in commissions, and since his return to Ceylon he has devoted himself exclusively to painting and drawing. Buddhist art holds his interest and attention. Iconographic designs, based on research and often inspired by earlier models, fill his studio in his native village of Alutgama. There Tara has given him peace, and there she protects him in his art.

[52] THE GODDESS TARA · *Deep vase with lotus base. Height 12½"*

MIDDLE EAST

PAKISTAN

SHEIKH AHMED

The unicorn, fabulous beast of great strength and gentle nature, has intrigued the minds of men for thousands of years. Seen on the banks of the Yellow River by an emperor of the Dynasty of the Five Rulers; reported by a Greek physician at the court of Darius; included by the Psalmist in "Save me from the lion's mouth: for thou hast heard me from the horns of the unicorns."; mentioned by Marco Polo, the legendary animal made its first pictorial entrance into the world in the most ancient of all civilizations – that of the Indus Valley in the Pakistan of today.

At Mohenjo-daro and at Harappa, scholars have found steatite seals with animal symbols and with brief inscriptions that have not yet been deciphered. The seal on which Sheikh Ahmed based his drawing – dating from the third millenium before our era and now in the Karachi Museum – gives evidence of the age-old tradition of the unicorn.

Sheikh Ahmed, whose studio overlooks the crowded streets of Karachi and is filled with his sketches and paintings, was originally trained as an automobile and aviation engineer. He went to London to study at the Central School of Arts and Crafts, won a scholarship, and subsequently taught art for several years. Returning to the land of his birth, he lectured at the Punjab University in Lahore and is now director of art in the Department of Public Relations of the Government of the Punjab. *The Unicorn* is as splendid an expression of Sheikh Ahmed's art as it is a noble tribute to his country's past.

THE UNICORN · *Crystal plaque. Height 8¾"*

IRAQ

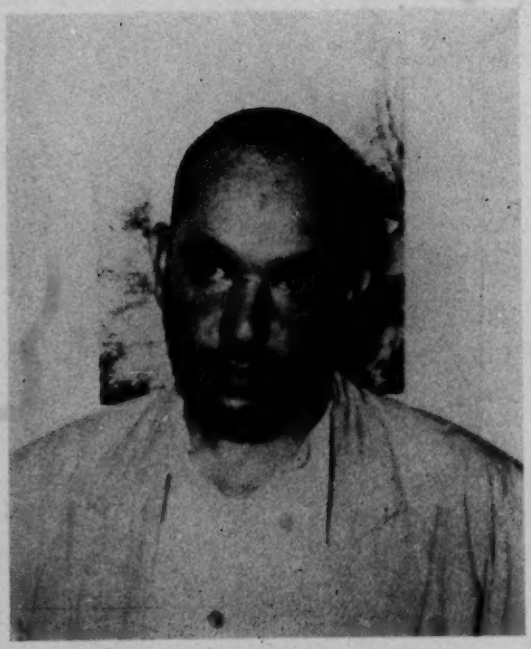
PAT ROY

The twentieth century visitor to Baghdad will find scarcely a trace of the great civilizations of Assyria and Babylon, or of the splendor of the Arabian Nights. Ancient Baghdad's fate was sealed when the Mongol hordes invaded it and when it fell prey to the warring Turks and Persians. Where the great mosques and glittering palaces of Harun al-Rashid formerly stood, only crumbling walls now remain. Modern thoroughfares have forced their way through the teeming bazaars which once offered the treasures of the world.

Yet the Baghdad of today has style and character. The wide and stately Tigris flows beneath handsome bridges; its banks are studded with comfortable villas. The streets and squares resound with the traffic of contemporary business. Tranquility, however, still reigns in the mosques. At their gates the visitor may still see the life of an earlier time: itinerant merchants, guides, street musicians. Undisturbed by the din of traffic, plaintively playing a tune on his one-stringed violin, the blind minstrel leads his hermit life. Pat Roy's design is well observed, and characteristically drawn.

Pat Roy was born in Baghdad in 1934 and attended Baghdad College High School. He devoted himself to the study of the fine arts and even took correspondence courses from American art schools. Several years with the Khanaquin Oil Company in Baghdad gave him a thorough experience in commercial art. Today, still young, he has developed a style of his own. His designs are known throughout his country.

BLIND MINSTREL · *Cone-shaped vase. Height 12½"*



HOSSEIN KHATAI

At the beginning of the sixteenth century, when the White Sheep Turkomans were overthrown by Isma'il the Safavid, Persia was ruled by a native dynasty for the first time in many centuries. The Safavid period brought prosperity and political relief. The country settled down to sound economics, and the arts blossomed with astounding energy. The splendor of Persian painting, textiles and ceramics is proof of that renaissance.

Design became paramount, and the arabesque surrounded every flower, every animal, every being. The cultivation of the garden was never more passionately practiced and, while Europe prepared herself for the industrial revolution, Persia rested herself engagingly by the fountain of her winsome imagination. The artist's design of *The Crane* represents that enchanting period in Persian history.

Hossein Khatai, designer of *The Crane*, was born in Isfahan, Iran (then still known as Persia), in 1908. He has painted since he was seventeen years old, receiving his artistic education under the miniaturist Haji Marza Agha Imami. Hossein Khatai lives quietly in his home, surrounded by his large family. A versatile artist, he expresses his talent in painting and illuminating, and in designing tiles to be used in the renovation of his country's mosques and ancient buildings.

IRAN

PARVIZ MOFIDI

The stylized design of *Lions Rampant* derives from the bronzes of Luristan, a country of tall and snow-capped mountains. Here had moved, in the first or second millenium before our era, a colony of bronze casters and metalsmiths. Some scholars say they came from Mesopotamia; others say from Azerbaijan. They settled in the uplands and grass valleys and with them came horse breeders who found the land ideal for grazing.

The art of the bronze casters soon related itself to the art of the horse breeders. This is evidenced by the small bronzes of Luristan found in tombs and graves; by bits, harness rings, plaques with animal design — talismans for man and beast. Although stark and functional, these objects have great aesthetic appeal. It is not surprising that Parviz Mofidi should have turned to the Luristan bronzes for his inspiration. *Lions Rampant* has the timeless, almost abstract quality of its prototypes of prehistoric times.

Parviz Mofidi was born in Teheran in 1928 and was educated in its secondary schools before entering the University. He first studied natural history and then changed to the fine arts. Under the guidance of Mehdi Forough, the able teacher and now secretary of the Iran-American Society, Parviz Mofidi is an artist already worthy of the great tradition of his country.

LIONS RAMPANT · *Deep, scroll-footed vase. Height 11½"*

JA'FAR SHOJA

Cypresses, centuries old and black as sable, cast velvet shadows on the sands of Shiraz. From a distance, the teeming city appears radiant and stately with its flat roofs and cone-shaped bazaars. At sunset the valley is transmuted into liquid gold. Forgotten is the passage of time, peace descends upon the people, and Shiraz dreams of a thousand previous lives. The tombs of Persia's beloved poets, Hafiz and Sa'di, outside the city walls, are places of pilgrimage for the poet, the scholar, the gay at heart. *Cypress of Shiraz* is a motif dream-like and delicate; it is a happy choice of the artist.

Ja'far Shoja was born in Tabriz in 1931, and is now a student in the architectural department of the University of Teheran. He has studied painting under Hossein Behzad, the most famous of contemporary Iranian teachers. His tender design of cypress, rosebush and flowers is typically Persian in mood and execution.

CYPRESS OF SHIRAZ · *Crystal vase. Height 19"*

NEAR EAST

SYRIA

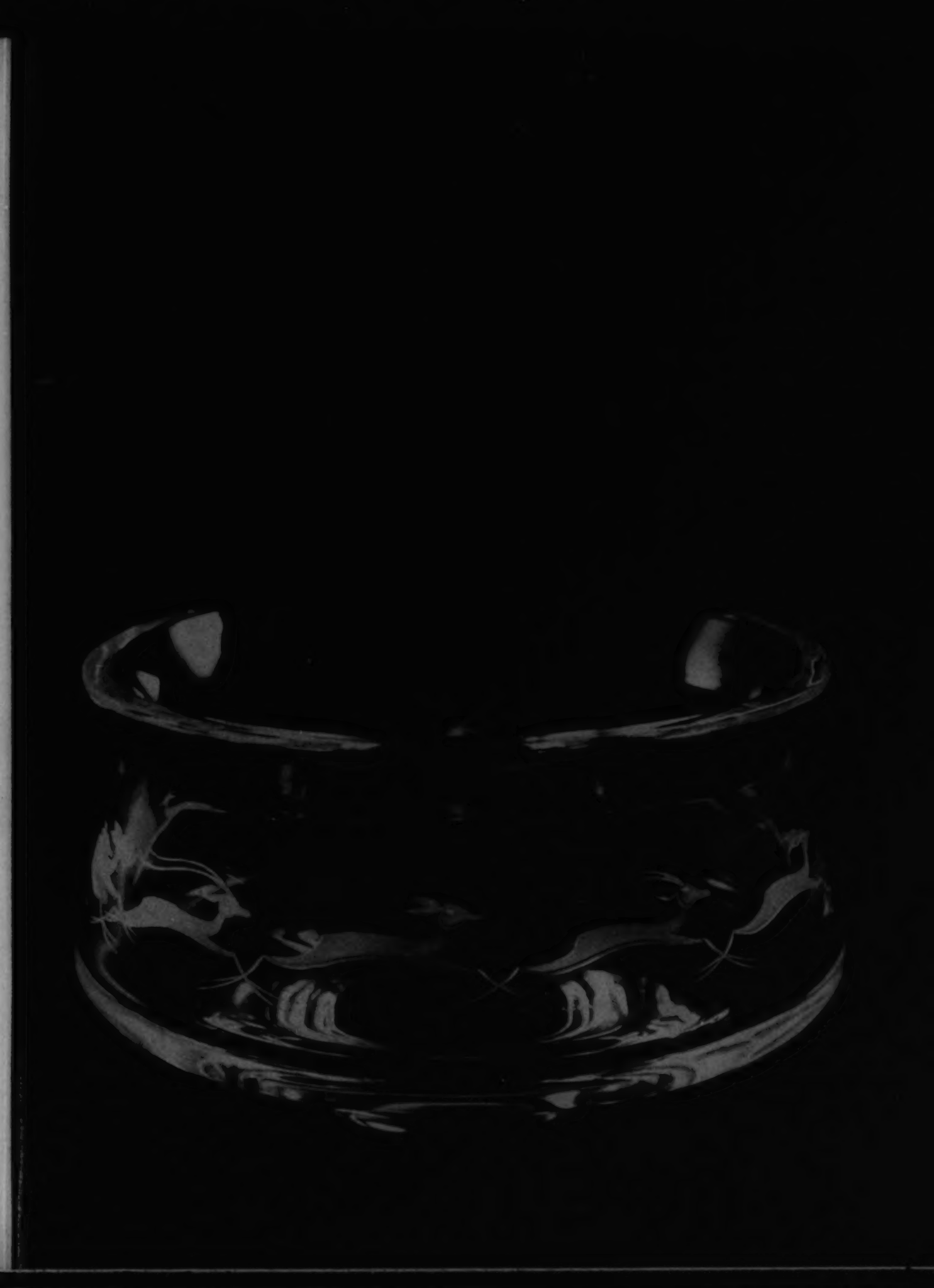
ALFRED BACCACHE

Running gazelles, woven into a continuous band of design, form the motif chosen by Alfred Baccache for engraving on crystal. His theme is one that is familiar to travelers on the more remote highways of Syria, who may sometimes glimpse herds of the small, fleet animals. The linear treatment of the wide, ornamental frieze is reminiscent of early Syrian pottery and ceramic decoration. The flowing, horizontal lines convey the fugitive grace of the animals in flight.

Alfred Baccache was born in Aleppo, Syria, in 1918, where he received his basic education. Without formal training in the fine arts he took to painting and sculpture and exhibited so successfully in his own country, as well as in Lebanon, France, Switzerland and the United States, that he made an outstanding name for himself.

The design for *Gazelles* represents his work to advantage; its charm is enhanced by simplicity and understatement.

GAZELLES · *Crystal bowl. Diameter 9¾"*



BEDRI RAHMI EYUBOGLU

Bedri Rahmi Eyuboglu, born in Trebizond in 1913, has drawn and painted with sensitivity and imagination from early childhood. Local high school was followed by more serious study at the Academy of Fine Arts in Istanbul. A visit to Paris brought not only work in the studio of André Lhote, but also the acquaintance and strong influence of Raoul Dufy.

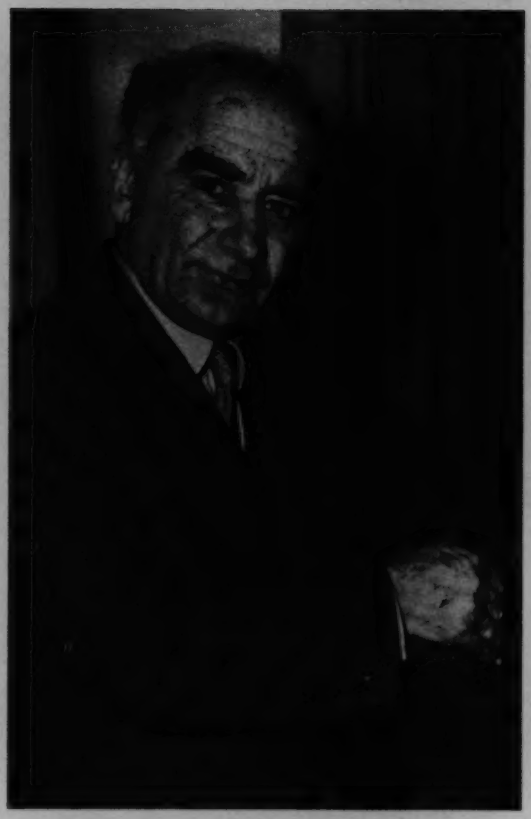
Art to Bedri Rahmi, as he now calls himself, is second only to his nationality. In his woodblocks, mosaics, temperas and oils, he has caught the spirit of Turkey and of Turkish design. When he and his wife Eren, an accomplished painter in her own right, founded with others the "New Group," he chose for its motto Leonardo's "la pittura e cosa mentale."

Today, Bedri Rahmi is professor at the Academy of Fine Arts in Istanbul. In 1954 he held a successful exhibition of paintings in New York under the sponsorship of the Turkish Government Information Office. But the spontaneous, energetic, humorous and hard-working Bedri Rahmi is at his best in his studio where he works over designs for textiles, murals, ceramics – and in his spare time paints to his heart's content.

The Turkish Tray is a humorous, semi-abstract rendition of a folk art motif. Fruit, cakes and other delights are heaped around the elaborate and indispensable coffee urn. The tray is carried high, and high are the partakers' spirits on seeing its delectable contents.

THE TURKISH TRAY · *Elliptical form with stopper. Height* 18¾"

TURKEY



KENAN ÖZBEL

The decorative arts of Turkey are known for their high standards of design and inventiveness. The museums of Istanbul and Ankara are filled to overflowing with examples that are rich in color and composition. It is not surprising that Kenan Özbel, art historian and archeologist in Istanbul, has collected Turkish textiles and embroideries ranging over a period of centuries in order to recapture the spirit of Turkish design. The poppy is one of the many motifs in his possession. He derived new inspiration from it for his sketch to be engraved upon crystal.

Born in 1906 in Yalova, Turkey, Kenan Özbel received his education at the Academy of Fine Arts in Istanbul, and is now an honored member of its faculty. His enthusiasm for his subject matter is matched only by the quality of the material which he has brought together, of which the design for *The Poppy* is proof.

[72] **THE POPPY** · *Vase with long, tapered neck, flared mouth. Height* 15¼"

EGYPT

HAMED ABDALLA

"Sniffing the breezes," or Shemm-en-Neseem, is an age-old custom in Egypt on the first day of Khamaseen when the air is balmy and fragrant. Early in the morning many people break an onion to smell; in the course of the forenoon others ride or walk to the country for a picnic, a boating party, a dance – to take the air, or, as they term it, to "sniff the breezes." Does not this spring air have beneficial effects? Spring on the banks of the Nile is a beautiful time, and spring is the time for lovers.

The artist's design, bold and coming from the heart, speaks for itself. "These may be lovers anywhere, any time," the artist has said, but *Lovers on Shemm-en-Neseem* takes on especial significance. It represents the freeing of the spirit after long days of winter, the hopefulness that comes with spring, and the ever-recurring refreshing feast of the fragrant air.

Hamed Abdalla is one of Egypt's most modern painters, a creative and individualistic talent. Born in Roda, Cairo, in 1917, he was self-taught, and early in life chose to be an artist. He has painted, made lithographs, and worked in the decorative arts. In his studio, overlooking the Maidan and the Cairo Museum, he holds classes for the young people; but above all he weaves his thoughts upon canvas. The Museum of Modern Art in Cairo owns about thirty of his paintings; the Museum of Modern Art in Alexandria about ten. His work has been shown in Paris, Venice, London, Brussels and Amsterdam, as well as in the Exhibition of Egyptian Painters at Purdue University in 1947. "My principle is—like the oriental and folkloristic artist and unlike the occidental—to paint nature as I see it with my mind, not as it 'looks' to the eye."

[74] **LOVERS ON SHEMM-EN-NESEEM**

Rectangular form. Height 9¼"

EGYPT

HUSSEIN AMIN BIKAR

It has been said that Egypt is a palimpsest on which the Bible is written over Herodotus, and the Koran over the Bible. Yet, despite the many phases of civilization that have swept over the land, bread has not only remained the staple food, but is still made as in Biblical times.

The artist has drawn a tall and proud fellaha of Upper Egypt, carrying a trough of dough to be baked. At her feet, small loaves of dough are spread over disks of dried mud in preparation for leavening under the rays of the sun. This is known as sun-baked bread. Bread is the woman's responsibility. From the stronghold of her home she still holds out against change. While Islam addresses itself almost exclusively to the men who monopolize the mosque, bread and its making are the woman's realm.

Hussein Amin Bikar was born in Alexandria in 1913. He graduated from the Academy of Fine Arts in 1933 and was appointed drawing instructor in the primary and secondary schools. But travel lured him to Europe, Northern Africa, Capetown and Portuguese Mozambique where he worked and studied. Returning to Egypt, he was appointed head of the painting section of the Academy of Fine Arts, a post which he holds today. His canvases have been shown in Venice and Paris; his work is owned by the Museum of Modern Art in Cairo.

The design for *Bread* is a symbolic representation of contemporary Egypt in which the fellah and his family play such a significant part. It is a design both delicate and meaningful.

BREAD · *Tall vase with calyx base. Height 14¾"*

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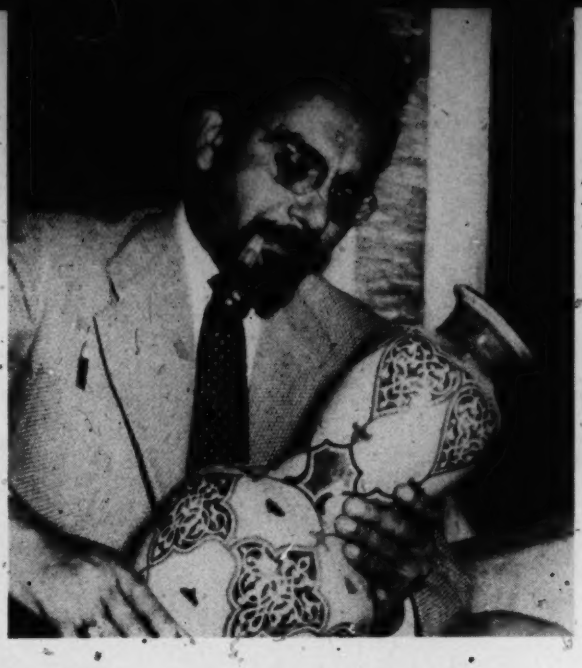
EGYPT

AL HUSSEIN FAWZI

The design for *Eve*, so the artist says, springs from an ancient legend in which the eternal Eve pierces with an arrow the heart of her beloved, flying above in the guise of a hawk. It is a tragic tale, illustrated with compassion and tenderness. The delicately modelled form of the woman, bow in hand, sits brooding beside her victim in the light of the setting sun. Above, a flock of hawks wings its way into the dusk.

Al Hussein Fawzi was born in Cairo in 1905. He entered the Academy of Fine Arts in 1923 and graduated in 1928. After receiving his diploma, he went to Paris to study painting, working at the Ecole des Beaux Arts and showing his paintings at the Salon Français. In 1932 he became instructor of engraving at the Academy of Fine Arts in Cairo. He has had three one-man shows in his city, and many others in the larger cities of Egypt. His work is best known for its illustrative quality. A monumental two volume set of his water colors of interiors of the great mosques of Egypt has been published by his Government.



EGYPT

GAMAL SAGINI

One of the more apparent principles of ancient Egyptian sculpture was the static element. The Egyptians were sedentary people at heart, confined to their valley. With the exception of a few imperial adventurers, they remained close to their temples and palaces. Movement did not appeal to them. It entered little into their experience. Excessive movement was threatening to equipoise, the inner core of calm which was the central concept of society.

It is of interest to see the same principle embodied in a design by a contemporary Egyptian sculptor. The design for *Dawn* is static, monumental, telling its story in a language of arrested movement. It is reminiscent of the Egypt of ancient times.

Gamal Sagini, born in Cairo in 1917, and educated there, in France and in Italy, is one of the most versatile artists of Egypt today. Painter, sculptor, engraver, metalsmith, and even caricaturist, this creative artist has an extraordinary number of credits to his name. He has exhibited in many of the capitals of Western Europe as well as in his own country; his sculpture and his paintings may be found in many collections; he has received innumerable honors. At present, Gamal Sagini is professor of sculpture at the Academy of Fine Arts in Cairo, the school from which he graduated. In his spare time he paints, does sculpture, and draws with pencil and charcoal; there seems no end to the productivity of his fertile brain.

Dawn is symbolized by a splendid giant rising with the sun from the River Nile while the cock crows and prayers are said in the mosque. With hands outstretched, the kindly giant urges the farmer and his family toward their daily tasks.

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